# PHOTO ERA

## The American Journal of Photography

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### March

Now are the winds about us in their glee,
Tossing the slender tree;
Whirling the sands about his furious car,
March cometh from afar;
Breaks the sealed magic of old Winter's dreams,
And rends his glassy streams;
Chafing with potent airs, he fiercely takes
Their fetters from the lakes,
And with a power by queenly Spring supplied,
Wakens the slumbering tide.

—Simms.

## Floriculture and Photography

F. A. WAUGH

FLOWERS please us by three qualities: form, color, fragrance. Most people, I am sure, are attracted chiefly by color. I know this is true of children, as any one can prove by very simple experiments. And most people are still children in this respect.

Next to color, I suspect that most persons are fond of flowers for their perfume. This is only a suspicion, however. I have never been able to prove it as I have the proposition set forth above. Every one of us remembers what Dr. Holmes said about the haunting memories brought up by the fragrance of some old-fashioned flower. Many other good psychologists have noticed what a powerful effect flower perfumes have on all ordinary minds. So I am compelled to believe that of the general effectiveness of roses, violets, and carnations, at least a good proportionate third part belongs to their fragrance.

Now, form is the only quality of flowers which can really be photographed. Colors can barely be suggested by the most expert workers with corrected plates and color screens. Yet form is precisely the quality most commonly neglected by careless and uneducated persons in their appraisement of plants, flowers, bouquets, and nosegays generally. I am sorry to believe what I say, but I am afraid it is too true.

Amongst the real horticultural connoisseurs this tendency to undervalue form is much less common than with the *hoi polloi*. The experts who spend their lives in bringing up fine strains of pansies, nasturtiums, or carnations know what form is worth. They consider it very wisely. They know that they can tell a high-bred verbena or primrose more quickly by its form than by its color. The very best varieties of nasturtiums are the ones that have large, full, well formed petals. The colors are of quite secondary importance.

All this floricultural dissertation goes to prove that flowers must be considered from a special and unusual point of view if they are to be successfully photographed. We must give up their fragrance altogether. Practically, we

must abandon their colors. I have great admiration for the isochromatic cranks who strive and strive to render color values, but generally I do not think their results are worth the effort. At any rate a flower photographer must learn at once that he cannot render colors in their natural brilliancy. He must be able to see something more than red and yellow in a flower or else he had better put his camera by. If he cannot see and admire forms, he had better learn oil-painting. In fully nine tenths of all flower photographs I ever saw, I am positive that the photographer was attracted to the subject primarily by color.

The conclusion is that the flower photographer must have a good sense of form. He must have this sense not only in the abstract, but in the concrete, as exemplified in bud, blossom, leaf, and branch. In other words he must be so much of a flower lover as to be an expert florist, and so much of a florist as to know his flowers by form.

It will help any one to look over a collection of pansies in a flower border or at a flower show with this idea in view. Compare blossom with blossom and note how one excels another in form. Forget about color. Notice how the well-grown flower is large, round, and full, like a well-fed alderman. Do not look at nasturtiums for colors or brilliance, but only for form. A poor nasturtium, however, has a bad form, like a brindle horse hitched to a street-car. The well-grown Lili Schmidt or Vesuvius is full, round, and voluptuous. Consider the lilies. Solomon in all his glory never had such togs. Yet the lilies are not fragrant,—at least, most of them are not. They are not remarkable for their colors, either. Many of them, in fact, are dull and lifeless in color. But in their various queenly forms they are easily the reigning beauties of the garden.

What I have been trying to say about the flowers applies also to plants and trees; but if I tried to elucidate and exemplify the whole subject, it would exhaust everybody's patience.

# Metol-Hydrochinon for Bromide and Gaslight Papers

A. K. BOURSAULT

WHILE amidol, eikonogen, rodinal, etc., have been widely advocated for the development of gaslight and of bromide papers, the instructions coming with each package of paper, which evidently represent the choice of the manufacturer, are overwhelmingly in favor of a mixture of metol and hydrochinon.

The results obtained with this developer are more reliable and, on the whole, as perfect as those obtained with any other agent. It is inexpensive to make up, keeps far better than amidol or edinol, and works faster than eikonogen or rodinal. Modifications are easily made to suit all brands of papers. The color of the deposit is readily modified to suit the most versatile tastes, and the range of tonalities obtainable is longer than that which can be produced by the use of any other developer. Besides, it is inexpensive, and requires only such chemicals as are conveniently obtained everywhere. In spite of all these advantages there is a shadow side to this excellent developer. The very quality of being simple in its composition and inexpensive, has led many manufacturers, and especially some of the chemical firms who prepare M. Q. tubes for jobbers and retail dealers, to alter its normal proportion beyond all measure, sacrificing the quality of the results for the sake of lowering prices. The competition and price-cutting have been very keen in that line, and as a result the market is being filled with a host of M. Q. tubes, nameless mixtures irrationally compounded, which have none of the qualities referred to a moment ago.

For a normal metol-hydrochinon developer for bromide paper the hydrochinon should not be in excess: and this is precisely the case with the cheaper M. Q. tubes. As hydrochinon is much less expensive than metol, the manufacturers decrease the amount of the latter and increase

that of the former beyond all proportions. The writer has analyzed tubes of that kind where the proportion of hydrochinon to metol was as high as 10 to 1 (even 12 to 1 in one case).

Is it to be wondered at if, under those conditions, the results are not satisfactory?

Except for special purposes (colored prints) the amount of hydrochinon should never exceed that of metol used. Half of each gives the most powerful and fastest developer. It is evident, however, that to give the best results these proportions will have to be slightly modified to suit the brand of paper adopted. With most of them, twice as much metol as of hydrochinon will give by far the finest prints. The following developer is excellent for nearly all brands of paper on the market:

| | | |
|---|---|---|
| A. | Metol | 50 grains |
| | Hydrochinon | 25 grains |
| | Anhydrous sodium sulphite | 1-2 ounce |
| | Water to make | 20 ounces |
| B. | Sodium carbonate crystals | 1-2 ounce |
| | Potassium bromide | 20 to 30 grains |
| | Water to make | 20 ounces |

Take equal parts of A and B for bromide papers. Twice the quantity of sodium sulphite crystals may be used in place of the anhydrous form. For gaslight papers, reduce the amount of water one half and the amount of bromide of potassium as much as possible, until just enough is left to prevent fogging. It is, unfortunately, not possible to specify the exact quantity, as various brands of paper are vastly different in that respect, and as, besides that, the amount depends also largely on the age of the paper, its state of conservation, the quality of the water employed, and many other minor circumstances which it is impossible to enumerate and consider here singly. For certain papers the amount of sodium carbonate had also better be increased to one ounce. For carbon velox, for instance, the formula modified as follows will produce results that will leave nothing to be desired:

| | | |
|---|---|---|
| A. | Metol | 50 grains |
| | Hydrochinon | 25 grains |
| | Anhydrous sodium sulphite | 1-2 ounce |
| | Water to make | 10 ounces |
| B. | Sodium carbonate crystals | 1 ounce |
| | Potassium bromide | 1 grain |
| | Water to make | 10 ounces |

Take equal parts of A and B, and add as much of a 10 per cent solution of potassium bromide as is necessary to keep the whites clear, or as is wanted to alter (with increased development) the color of the deposit.

It is sometimes advisable, when particularly soft gradation, delicacy in the high lights, and transparency in the shadows are desired, or when hard, contrasty negatives are met with, to still further reduce the hydrochinon, or even to omit it altogether. Again, metol alone in bad cases of over or under-exposure will permit of forcing development to a degree which an addition of hydrochinon will not allow. Many careful workers will thus find that besides the developer given previously, it is a good plan to have on the shelf a single solution of metol developer, which will prove exceedingly handy should occasion require. The formula runs thus:

| | |
|---|---|
| Metol | 50 grains |
| Anhydrous sodium sulphite | 1-2 ounce |
| Sodium carbonate crystals | 1 ounce |
| Potassium bromide | 2 to 4 grains |
| Water to make | 20 ounces |

For all ordinary purposes and for general use in the printing room, we do not think anything can beat the formula given previously.

When strongly colored results are wanted, up to red chalk with the slower papers, the hydrochinon is then (but then only) slightly increased and the amount of sulphite diminished. Our formula would, for instance, become:

| | | No. 1 | No. 2 |
|---|---|---|---|
| A. | Hydrochinon | 60 grains | or 50 grains |
| | Metol | 90 " | " 25 " |
| | Anhydrous sodium sulphite, | 100 " | " 100 " |
| | Water | 10 ounces | or 10 ounces |
| B. | Sodium carbonate crystals | 1 ounce | |
| | Potassium bromide | 5 to 10 grains | |
| | Water | 10 ounces | |

No. 1 contains the largest amount of hydrochinon desirable, and, we repeat it, to be used only when decided color results are aimed at. Hydrochinon has, unfortunately, the tendency to fill up the detail in the shadows of the prints; and while it is desirable to have some in an M. Q. developer to give body to the print, too much of it will cause the loss of the transparency, a quality so desirable and so easily obtainable by a sufficient amount of metol in the developer.

We feel confident that those of our readers who will kindly give the preceding formulas a serious trial will find it difficult afterwards to feel satisfied with some of the ordinary M. Q. tubes now on the market.

# The Correction of Distortion*

J. TUDOR CUNDALL, B. SC.

IF the user of a hand-camera holds it in the usual position and horizontal, which is by no means easy, even with a spirit-level beside the finder, he gets an image in which there is usually an excess of foreground, whilst high objects and the sky are either absent or crowded up to the top of the picture. This defect can be considerably reduced by holding the camera at high level and using a direct vision-finder, which has the advantage of giving a more natural view of near objects, but does not go far enough unless one elevates oneself to the level of a first-floor window, which is not always possible; and then, though the foreground difficulty disappears, the picture is from an unusual point of view,—*e.g.*, one sees the top of a man's hat instead of his face.

In a stand-camera the trouble is remedied by the rising front by which the lens is raised with regard to the plate; but few hand-cameras possess this adjustment, and in most cases are better without it, as the less complicated they are the more likely are they to be used advantageously, as their use is less deliberate than that of the stand-camera. Again, with the rising front, the lens must be stopped down, or able to cover a larger plate than that ordinarily used, or loss of definition, even cutting off of the corner of the picture, will result.

If the photographer, so to speak, seizes the bull by the horns, and points his camera up, so that the object he wishes to take composes satisfactorily, he discovers, though probably not till he has developed his plate, as the usual finder is too small to show it, that the vertical lines of his picture appear to be tumbling in toward the center. The reason of this is that the rays of light from the bottom of the object have to travel proportionately farther after passing the lens than those from the top, and so diverge wider, giving a conical shape to an otherwise parallel-sided object.

This is got over in the stand-camera by the swing-back, by which, whatever the position of the lens, the plate is kept vertical, and thus parallel to vertical objects, so that the triangles formed by the converging lines from the object to the lens are similar to those from the lens to the picture, and hence distances between points, or any part of the plate, are strictly proportional to distances between the same points on the object.

At the same time, however, to effect this the top of the plate has to be brought much nearer to the lens than probably the depth of focus of the latter will allow; refocussing becomes necessary; probably also stopping down, to get reasonable sharpness. This refocussing practically puts the swing-back out of the question for all scale-set hand-cameras, even if the stopping down did not make exposure too long for hand support.

From these considerations distortions caused by the inclined plates must always be a difficulty to the hand-camera worker with subjects containing vertical lines, unless some other method of coping with the evil is available. This is fortunately the case. . . .

It is well known that if the distorted image is projected on a suitably *inclined* screen, the rays of light from the portions of the image that are too close together will have further to travel, and so diverge wider than those from the parts that are too wide apart, thus making the distorted vertical lines once more parallel. The same result is of course obtained by inclining the negative instead of the screen. The difficulty, however, of getting focus all over with this method of correction is the same as with the swing-back in the taking-camera, but a small stop may be used, as any required time of exposure can be given. Even this trouble can be avoided, greater distortions corrected, and sharper focus obtained by inclining the screen as well as the negative, but in opposite directions. The inclination in either case need only be the half of what was formerly required, and the image will be sharp all over, even with large aperture.

* Read at a meeting of the Edinburgh Photographic Society.

SPOTTED CANNA
BY J HORACE McFARLAND

PHOTO ERA

FLEUR DE LIS
BY H G DORSEY

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LILIES AND VIOLETS
BY H G DORSEY

A ROSE AND ITS FRAGRANCE
BY W E MARSHALL

# Photographing the Wild Flowers

FRANK ROY FRAPRIE

WITH the unloosing of winter's icy fetters, and even before this annual feat is fully accomplished, comes the resumption of nature's activity in the floral line, and the photographer who would record the passing procession of the flowers must be stirring from now on. In the swamps of bleak New England the slant rays of the February sun, with scant power to melt the ice away from the brook-channels, wake up the first plant of the year, and the green and purple hoods of the skunk-cabbage begin to force their way to the light. Even through the frozen covering they will appear, and three or four sunny days will open the fleshy envelope before the frost is fully out of the ground, disclosing the spadix set close with tiny flower dots. The strong odor permeates the air, and the early insects are attracted to do their work of fertilization necessary for the perpetuation of the species. This first subject of the season is a problem which presents difficulties to the photographer. The color of the plant, green and purplish red, will render advisable the use of color-sensitive plates with a filter; the habitat makes necessary rubber boots and determination; the situation, barely protruding from the ground, and against a neutral background, renders good definition difficult. The plant must be photographed in its surroundings, for it has no stem or leaves at this season, to make possible a graceful arrangement at home, even if one were inclined to extend it hospitality. Mrs. Baynes has conquered all these difficulties, and her picture, "Harbingers of Spring," is interesting to both the naturalist and the artistic photographer,— to one for its fidelity and to the other for its good composition.

The same warm days that open the malodorous spathes of *Symplocarpus* cause the pendulous catkins of the alders to thicken and lengthen and sway in the breeze, until at last they shed their yellow pollen in such quantities that the surface of the brook below is covered with rafts of it, which collect in the little bays and backwaters, and color the surface. These tassels lend themselves to graceful decorative compositions, as do most of the hanging blossoms, of which so many are unsuspected by the ordinary person,— birch, oak, chestnut, and many others. A good example of this kind of photograph is Mr. Morton's "Butternut Blossoms," in which he has not only portrayed both pistillate and staminate flowers for the botanist, but has produced a most pleasing composition by happy selection and arrangement of his spray.

As the spring advances, the number of flowers worthy of representation increases so rapidly that the choice is bewildering. Many are so fragile that they will not consent to sit for their pictures when plucked, withering almost at once, and withal so retiring that they can scarcely be photographed in their natural surroundings. The photographer will usually turn to the more conspicuous blossoms, and the fields white with daisies, though obnoxious to the farmer, attract his attention. The daisy-field, beautiful as it appears to the eye, rarely appears well in a photograph; but the flowers may be taken home and photographed, standing up well, and lending themselves to arrangement. The centers will appear too dark unless well corrected for color, which has been done in our representation of the subject. Miss Lewers' tangled arrangement gives an impression of the profusion of bloom and crowded growth of the species.

Contemporaneously, or not much later, appear the lady's-slippers,— pink, white, and yellow. Whether in the woods or indoors, these make pleasing subjects, and demand a goodly amount of technical skill. The frontispiece, Mr. Alexander's group of yellow *Cypripediums*, is a truly beautiful picture in every sense, and fully deserves the position of honor which we have given it.

With the full tide of summer the flowers are everywhere, in open field and darksome wood and stilly flowing stream, and the contemplative outdoor picture-maker can at any time withdraw his attention from wide vistas and grand spaces to find pictures *in petto* at his feet. Professor

Waugh has reproduced for us the flaming masses of the prairie primrose, showing with wonderful fidelity the true value of the bright yellow flowers against the green background,—a feat of extraordinary difficulty. Mrs. Gaines has sent us the beauty of her water-lilies from a semitropical swamp,—snow-white emblems of purity rising from noisome depths. Mrs. Baynes brings back to our memory the fragrance of New England fields, the anise odor of the omnipresent yarrow, lover of roadsides and pastures, and the resinous fragrance of the goldenrod, a magnificent specimen, half-emerging in lonesome majesty from the depths of the elder thicket.

These are the examples which are set us. How can we do the like? The material is everywhere; that will not fail us. The question is, How shall we photograph it, and where? To my mind, the place to photograph a wild flower is in its natural surroundings. The picture taken indoors may be more gracefully arranged, may show form and texture of individual flowers better, and so may have both artistic and scientific worth, but the wild flowers always appeal to us more strongly in their native haunts, and we should picture them there. We may also, by not gathering the flowers, serve another important end, especially in the case of many uncommon species. It is a lamentable fact that many of our finest American flowers are in no small danger of proximate extinction, or banishment to the most inaccessible spots. Not only are many flowers shy, retiring before the footstep of man, but our finest species are gathered in such quantities and so ruthlessly, that irremediable damage has already been done. The Hartford fern was torn up for household decoration in such quantities that it was almost totally destroyed, and the legislature of Connecticut was forced to enact a statute to protect it. The trailing arbutus, our New England mayflower, has become scarce in those Plymouth County woods, where it once carpeted square miles of territory. The ruthless gatherers tear up the plants by the roots, cull the flowers, and leave bare woods for the next season, or for all time. The beautiful *Sabbatia*, a shy plant save in that same Plymouth County, where it banks the ponds in late summer with its beautiful pink, is doomed to early extinction by commercial greed. The American laurel and the ground pine are suffering in the same way, and the Christmas ropes of green would far better be suppressed, than that our woods should be so devastated. So let us picture our flowers where they grow, and leave them to spread their seed to furnish us more for the next year.

To photograph in the woods and fields, we must use a tripod, and the ideal tripod for such work is yet to be built. It must be stable, for in work at close range, and with often long exposures, vibration is absolutely inadmissible. It must be compact, and admit of a long range of height. Some of the foreign telescoping tripods would be desirable on this ground, were they stiff enough, and provided with larger heads, but I have never found one satisfactory for this purpose. The ordinary American tripod cannot bring the camera near enough to the ground except by spreading the legs at a very wide angle, when the stability becomes dangerously small, and the legs develop an uncomfortable tendency to part company with the head. In this position the camera is often held at such an angle that we can only be thankful that no straight lines of human making appear in the picture in unnatural perspective. Nature's children can be looked at from any position.

As the flowers will often grow in places where there is absolutely no photographic distinction between them and their background, it is well to be provided with a stout trowel. This will serve to remove a chosen plant to a more favorable spot, where a rock or tree may serve for a background, or it will help to rid it of neighbors undesirable in the picture. Of course, if either of these expedients is adopted, the soil should be restored to its natural appearance.

For plates, isochromatic should be chosen, and backed if possible. The use of a ray filter is usually advisable, and is imperative when blue or purple flowers are to be taken. Again, it is impossible to truly represent a yellow and white flower, such as the daisy, without such help. The yellow center will appear black, while in reality it is not many tones darker than the rays.

For flower photography under any circum-

stances, the use of a lens of as great depth of focus as possible is necessary. This means a wide-angle lens. The long-focus anastigmat has no place here. Its planes of definition are too close together, and the admirer of a flower picture that is half sharp and half fuzzy has not yet been found.

The exposure should always tend to be a little more than normal. Softness is such a supreme quality of flowers that a harsh negative or print is absolutely useless. So slight overexposure and development for softness should be the rule. A developer with the full proportion of alkali, a large addition of water, and slow development in a covered tray, will produce the best results. If not enough density is obtained, a short treatment at the close of the operation, with a strong developer, made up with much of the reducing agent, will supply it, or it may be gained by subsequent intensification.

# How to Photograph Flowers

E. J. ERSKINE

FLOWER studies are to some a most fascinating pursuit, whilst others do not seem to care for them at all. This may be because it requires unlimited patience to get the best results, as well as no small amount of artistic taste. Given these, then flower pictures and studies can be accomplished, which are a pleasure alike to the photographer and to the critic who looks on at the work when finished.

It is most difficult to get absolutely good pictures of a plant when it is growing in a garden. To get the texture and softness of the flower, the exposure should be very full indeed; for, be the day ever so still, if the flower itself remains unmoved, the background leaves are sure to be disturbed by some passing puff of air. This imparts a certain amount of "fuzziness" and a spotty effect to the background, which quite spoils the effect of the picture.

On the other hand, if the picture is taken with an exposure short enough to prevent all movement of either the plant or the background, then the result is chalky and hard. The form of the object is captured, sure enough, but the delicate veining and half-tones which go to make up the roundness that forms the chief beauty of the flowers are conspicuous by their absence. In the endeavor to secure detail, forcing is resorted to in the development, which makes a bad job worse. A "forced" plate is always harsh. The blacks are inky black, the whites absolutely opaque. The result is a most pitiful caricature of a beautiful object.

Specimen blooms of roses, carnations, Shirley poppies, iris, and columbine lend themselves very well to still-life methods. Roses in a jar or vase are very hackneyed. It is far better to arrange a backing of one or other of the "nature mount" papers on a board, and attach the flowers to this by means of either pins or needle-points. In this way great power can be exercised over the grouping. By this it is not meant that the sprays are to be tortured into unnatural positions, but with care a very graceful panel picture can be planned out, which will give the best points of the flowers, with the least chance of the picture being spoilt by a vibrating background.

Those who make a specialty of flower studies will find it an advantage to have the paper pinned over a sheet of cork, which in its turn is nailed securely to a stout board. The pins go into this very easily, and the board behind, by receiving the points, prevents any chance of the weight of a heavy branch tearing the pins out of the soft cork. A great spray of roses is no light weight, and in the case of a heavy branch the pins must be bedded far more deeply than in the case of such light studies as Shirley poppies and wild parsley. A studio stand for the camera is a great help in the case of indoor flower studies. To get the veining perfectly, great care has to be taken with the focusing, and the solid resistance and weight of a rather heavy wood stand is a great comfort. Care must be taken also to arrange the light so that the flowers stand out from the background and do not look

as if pasted flat on the paper. Foxgloves are most difficult to manage, though very effective when well arranged.

In many pictures of roses the first thing that a critic generally notices is the sharp, hard, "china-like" appearance of the petals. A rose is so associated with softness and velvety texture, that the fault is a glaring one. That it is difficult to avoid this hardness, all photographers know very well. The only way to mitigate the defect is to give an exposure of really almost absurd length, and then use such developer as will give a very soft negative. It is no easy task to avoid the Scylla of harshness without falling into the Charybdis of flatness and overexposure; but with a good deal of pains the happy mean is attainable, though many plates will go into the waste-box first.

Isochromatic plates are undoubtedly the best for flower studies, and should preferably be used with a pale-yellow light filter. It must be borne in mind, however, that the medium-speed isochromatic plates are a shade less fast than ordinary ones, and, if at all underexposed, give much harsher negatives than plates which are not sensitized for color. It must, therefore, be decided to give a most generous exposure. Half a minute in a well-lighted room, with f-16 in the lens, is none too much, and in many cases it will be found not half enough.

With the majority of lenses a small stop has to be used to obtain the delicate half-tone and detail of the flower. The single combination of an R. R. lens gives much softer results than the full combination. Experiments with f-6 on sprays of apple blossoms did not give very successful pictures. The form of the flower and its most shadowy parts must be clearly defined and in focus; it is this necessity of using a small stop that renders an abnormally long exposure desirable, or else the petals will have the "china" look which is so hideous.

In developing, the best way seems to be to flash out the image with a normal developer and check it when all detail is out with either citrate of soda or potash. Bromide has the power of causing the image to become overdense, a fault that the citrates are free from, so their use is peculiarly desirable in flower work. After the check has been applied the plate is developed with a solution strong in pyro, which gives the requisite substance to the image. If a flower study develops up slowly and gives signs of underexposure, it is best to throw it into the waste-pail, as a forced flower plate is practically worthless.

Different colored flowers require, as a matter of course, widely different exposures. An orange poppy, for example, will need far longer than its fellow of white or pale sulphur color; deep red roses the same. Bell-shaped flowers will require the lens to be heavily stopped down to get all parts in focus, notably the pistils and stamens which lie in the depths of the bell.— *The Queen.*

HARBINGERS OF SPRING
BY L BIRT BAYNES

WHERE MY LILIES GROW
BY MARION S GAINES

DAISIES WHITE WITH HEARTS ALL GOLD
BY KATE LEWERS

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WINTER IN THE WOODS
BY JOHN CHISLETT

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REVERIE
BY C RUF

BUTTERNUT BLOSSOMS
BY VERNE MORTON

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THE FLOWER OF JAPAN
BY GEO ALEXANDER

PRAIRIE PRIMROSES
BY PROF F A WAUGH

PHOTO ERA

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## The American Journal of Photography

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ADVERTISING RATES ON APPLICATION

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The stormy March has come at last,
With wind and cloud and changing skies;
I hear the rushing of the blast
That through the snowy valley flies.

Thou bring'st the hope of those calm skies
And that soft time of sunny showers,
When the wide bloom on earth that lies,
Seems of a brighter world than ours.

— BRYANT.

*March Issue* The March issue of the PHOTO ERA is largely devoted to floral photography.

The bright colors and sweet odors of flowers charm the senses, but it is their æsthetic beauty that specially interests the artist photographer. For him the imitative rendering of flowers in black and white is only a means of further study, not an end. There should be feeling for the natural life of the plant; for in every petal and leaf there is a perfect manifestation of order, symmetry, proportion, unity, and æsthetic beauty. In studying its natural grace of form and seeking to render the ideal, one should get from it the real benefit of floral photography, beyond the mere pleasure of picture making, viz.: motives for ornament and suggestions for decorative composition. "Flowers," says Dow, "by their great variety of line and proportion are particularly valuable as well as convenient subjects for elementary composition. Their forms and colors have furnished themes for painters and sculptors since the beginning of art, and the treatment has ranged from abstraction to extreme realism; from the refinements of lotus-derived friezes to the poppy and rose wall-papers of the present time."

The flower may be rendered realistically, as in some Japanese designs, or reduced to an abstract suggestion, as in the Greek, "setting its lines into a space in such a way that beauty shall result, — in other words, making it serve as a subject for a composition exercise."

No representation of flowers, therefore, by photography can be wholly successful or artistic unless it comprises these results. And in studying flowers for this motive of ornament, the main purpose and effort must be to reach, through the study and photograph of the flower, its ideal or æsthetic beauty.

*The Portrait in Art* A writer in the current *Scribner's* has this to say regarding the portrait in art. Although his remarks are immediately concerned with painting, because they are equally applicable to photography we take pleasure in reproducing them here.

"If the noblest study of mankind is man, the painter of portraits is singularly fortunate in his pursuit. For it is not only his duty to familiarize himself with man in the abstract, but to study him in the concrete,— to know his physical structure and to make such use of the lines and movements, attitudes and gestures of the person he is representing, that they will appeal to those who are acquainted with this person as most characteristic of the particular individual he portrays.

"The portraitist has the advantage of the landscape painter in that the human figure offers all that landscape does of paintable material, plus the human interest, the personal note. Habit of life, temperament, the vicissitudes of existence, all leave their mark on man; and under each of these conditions the individual experiences myriads of emotions, whose marks

it is the province of the portrait painter to detect — not only to detect, but to weigh — so that in his interpretation of a human being a just proportion shall be established; for in the summing up of a personality with a view to perpetuating it by art, that no petty or ignoble trait shall take precedence in the work, is of great significance; the individual has now left the world of daily trifles and has entered, for the time being, the realm of art. His place immediately becomes dignified; he has to exist permanently with the air the painter sees fit to give him. Some one has well said, 'The highest thing that art can do is to set before you the true image of a noble human being.' The greatest painters of all time must have thought in this way, for the names of Titian, Tintoretto Raphael, Rembrandt, Velasquez, and Franz Hals come to mind as of those who painted great canvases of other subjects, but who perhaps did no more perfect things than the best of the portraits they have left behind them; while among those who pursued portraiture solely are names the most familiar in the history of painting."

***Photo Era a Phenomenon*** We have been discovered again, this time by Childe Bayley, the editor of *Photography* (London), who opens his pages to the reproduction of an article from an American magazine in which the editor of the PHOTO ERA is roasted, metaphorically speaking, for daring to disagree with some of the principles of the Photo Secession. This magazine styles us "an unfortunate phenomenon" in the photographic world. We ask, Why not a phenomenon without any qualifications? If we have succeeded in developing the pictorial side of photography and in making a successful magazine, in a field up to the present more or less limited, why not accord us the credit that is justly due? Because, forsooth, we have ventured to question the wisdom and righteousness of the Photo Secession policy that would exclude nine tenths of the photographic world from public exhibitions in this country, is no reason why we should be made a special object of sympathy, and termed unfortunate. Rather, we should be congratulated upon representing so large and influential a part of the photographic world, in the cause of truth and fair play. It seems to us peculiarly fortunate that the PHOTO ERA should have arisen just at this time to voice the opinions of photographers generally throughout the United States, as against the opinions of the selfish and self-opinionated few in the Photo Secession. We believe that the true artist in photography to-day is more concerned with making artistic pictures than with what people are going to say about them when they are done. For it is art, and not reputation, that he pursues.

When he exhibits pictures, it is with the hope that they will carry their message of truth and beauty to the souls of those who see them; moreover, he does not study how to prevent others from doing likewise. The Photo Secession would shut the door in the face of every earnest worker who does not subscribe to their creed and acknowledge them as masters. It is the glorification of the individual and not the glorification of art which they represent,— a principle that we believe to be very pernicious in theory and not conducive by any means to the right growth of artistic photography. If to combat this principle and policy is to be "an unfortunate phenomenon," we glory in the name; in such a cause, it is something to be proud of. We regret the personalities which Mr. Bayley has reproduced in this article against a brother editor; but then, the editor of *Photography* is the same Childe Bayley who declares in cold type and in all seriousness, that the American of to-day is rapidly reverting to the type of the American Indian.

***Photo Era European Tours*** It has often been stated, and not without cause, that the PHOTO ERA is the most up-to-date photographic magazine published in the United States. It follows the development of photography along educational and artistic lines. Among the varied forms which this activity takes, the study of art and photography by travel is one of the newer and the most promisingly useful. In conjunction with the Bureau of University Travel there will be organized in Boston by us, during the early summer, a personally conducted photographic tour to Europe. The details of this proposed undertaking will be announced later on more at length.

But, for the moment, we are able to say that the party will be in charge of an experienced and competent photographer whose time and services will be given gratuitously to the members of the party. Furthermore, it is proposed that the one making the finest set of pictures of the trip will be given all his traveling and hotel expenses free. Already a number of photographers have signified their intention of joining the party, which will include a ninety days' trip to France, Switzerland, Italy, the Tyrol, and Germany.

*A New Magazine* Early in April there will be issued from the office of the PHOTO ERA a publication new to American readers, and one which we feel will fill a real want. It will be entitled THE PRACTICAL PHOTOGRAPHER, American Library Series, and will be in the main a reprint of the English periodical of the same name, edited by Rev. F. C. Lambert, one of the foremost authorities of the world on technical and pictorial photography. Additional American matter will be introduced, and the magazine will gradually be made international in both pictorial and technical aspects. The distinguishing feature of this publication will be the devotion of each number to a single subject or department of photography, giving a complete elucidation of the topic, in a series of articles by well-known experts. The reader will thus get, not the experience of one man, but that of many authorities on each subject. Great care is exercised that the articles are not repetitions of each other, while at the same time the various points of view are sure to bring out all that is worthy of attention. The magazine will be profusely illustrated, seventy-seven cuts and diagrams being employed in the first number, which will be devoted to "Mounting and Trimming Prints." A detailed table of contents may be found in our advertising pages. Each number will consist of sixty-four or more pages of text, and many full-page plates. The form is octavo, 5½ x 8½ inches, and the price is twenty-five cents. We hope that every reader of the PHOTO ERA will order this number from his or her dealer, and so assist a new enterprise, which marks an epoch in the development of photographic literature.

*The Whistler Show* An event of more than usual significance in art circles is the remarkable exhibit of pictures, oil-paintings, water-colors, and etchings, by James McNeill Whistler, given by the Copley Society of Boston during the month of March. Although Whistler never used photography as a medium, his influence upon the modern world of art, and indirectly upon photography, was by no means inconsiderable. His portrait of his mother, for pose and space arrangement, his portrait of the lady with the muff, and the portrait of the violinist, for lighting and tone values, have influenced the work of many photographers in our day. His supreme value to the world of photography and art came when he had demonstrated that art was not always and necessarily story-telling in detail. His subordination of details in a plane of color, the melting outlines of his pictures, and the utter disregard of the conventional lines of composition, set his work apart from that of others and strongly individualized it. There is poetry, romance, and imagination to be found in nearly all his pictures, and this is why they can be made to serve so well the aspiring student of photography to-day. His work has been defined to be "a seizure of salient points of the subject in hand, gleaming either from the dusky atmosphere of a darkened room or from the light of a scene in the evening." He recorded his appreciation of those delicate differences in color and tone values full of deep significance and feeling. The photographer will find that his portraits are designed simply, but have always a great dignity of line.

As a decorative colorist, Whistler gathered much from Japanese art, while French impressionism has given him a seductive elasticity in the realization of form. It was from Velasquez, however, that he has learned his greatest lessons in portrait-painting, in which branch his earlier picture of Carlyle and the portrait of his mother still remain monumental pieces among the century's work in portraiture.

# Foreign Abstracts

***A Modification in Gum-bichromate*** Hugh Allen recommends that to obtain increased gradation in gum prints, the paper be coated with a relatively thick film with smaller amounts of pigment than is usually prescribed. In order to do away with the necessity for frictional development, it is essential that no part of the exposed film be absolutely insoluble. He first sizes the paper to fill the pores thoroughly, using two or three coats of size if necessary. The size is compounded thus: Soak 1½ drams of good gelatine in 8 ounces of cold water, and allow to swell thoroughly, then melt in hot-water bath. While warm, stir in ½ dram of glacial acetic acid, then add 1½ ounces of cold saturated solution of alum. If not clear, filter hot through fine muslin. Apply with a piece of flannel, and allow to dry before second coat.

The gum mixture is compounded:

| | |
|---|---|
| Take warm water . . . . . | 6 drams |
| Stir in powdered potassium bichromate . | 30 grains |
| After solution, stir in powdered gum arabic | 90 grains |

This will dissolve in about fifteen minutes. The amount of pigment is to be kept as low as will render the shadows. For black, 3 grains of vegetable black is enough, and must be rubbed up first with a drop or two of water with a palette-knife or in a mortar, and the gum solution added gradually and rubbed in. For warm brown, 10 grains of a mixture of burnt sienna, 44 grains, and vegetable black, 4 grains, may be used. For coating a 10 x 12 sheet, 1½ drams will be sufficient. Pin the paper on a board, and coat with a badger brush, brushing first one way and then across. Then let the paper stretch a minute, change the pins, and brush both ways until the coating is fairly even. The thick mixture tends to assume an even surface. Dry quickly, and keep in the dark under pressure, using within a week or ten days. Print with an actinometer.

To develop, soak in three or four changes of water, to remove most of bichromate, and then float face down, without agitation, until development is complete, which may take from half an hour to twelve hours. Temperature may be raised if necessary. Dry by hanging from one corner. (Amateur Photographer, 1904, 39:150.)

***Alteration of Sodium Sulphite*** A. and L. Lumiere and Seyewetz, studying the conservation of anhydrous sodium sulphite in the air, have reached the following conclusions:

1. Anhydrous sulphite of soda, when exposed to the air in thin layers, be the temperature the ordinary or a higher one, undergoes no appreciable alteration, except when the air is moist.

2. Weak solutions of anhydrous sulphite of soda oxidize very rapidly in the air at the ordinary temperature. In solutions of differing strengths, at the end of the same time the relation between the quantity of sulphite oxidized and the total quantity dissolved decreases in proportion as the concentration of the solution increases.

3. Concentrated solutions of a strength greater than twenty per cent oxidize very little, even if they are kept in an uncorked bottle, and a large surface is exposed to the air. *It is therefore advantageous, if one desires to keep sulphite in solution, to use very strong solutions.*

4. At their boiling temperature, solutions of anhydrous sulphite of soda oxidize the more rapidly as they are more dilute. One can boil solutions stronger than twenty per cent in the air without their altering sensibly. (Bull. assoc. belge Phot., 1904: 87.)

YARROW AND GOLDENROD
BY L BIRT BAYNES

PHOTO ERA

PORTRAIT
BY DR V SPITZER

PHOTO ERA

THE PARK IN WINTER
BY GEO W FRAPRIE

PHOTO ERA

APPLE BLOSSOMS
BY JAMES E TAGGART

# The Round Robin Guild

**Specially designed for the Amateur Photographer and the Beginner**

**Conducted by Elizabeth Flint Wade**

(Any amateur photographer may belong by sending in his name and address)

It used to be quite the proper thing to read the preface or foreword to a book, and the titles and subtitles — often voluminous — to an article. One read the preface because it was the author's personal message to his reader, and one read the titles and explanations of the titles in order to know how the author was going to treat his subject. But this custom, together with many other good old customs, has passed away. Its passing accounts for this question which comes so very often to the Editor, "What are the conditions of membership in your club?"

Each month our department appears with its explanatory message at the top. It states that the department is for the amateur and for the beginner, and that any amateur may become a member by sending in his or her name and address.

But there are, of course, some who have heard of the Guild and have not seen the department, and who wish to know about the organization. All such inquiries are answered through our circulars, which are mailed to all inquirers.

The PHOTO ERA devotes a certain number of its pages and extends certain privileges to the amateur without exacting any fee, or even asking him to become a subscriber to the magazine. The Guild was established specially to help the beginner over the difficulties which are sure to beset him in the outset of his photographic career, and by suggestions and counsel assist the amateur to attain the best results with the camera.

A motto of the Guild is that one cannot cultivate too highly the passion for excellence. Never to be satisfied with one's achievements is the true way to success. "A man's reach should exceed his grasp," says Browning; so to progress we must always reach out toward the yet unattained.

We have many members in the Guild, — we want many more; so we ask those who are members to pass the word along the line to those of their amateur friends who have not heard of the Guild but who would be benefited by becoming members.

Then, too, we would like our members to remember among the privileges of the Club, the "Idea Exchange." If one has learned an easier way to do a thing, some special formula of unusual qualities, or anything that would be helpful to his fellow-worker, to write out the suggestion, — briefly, of course, — and mail it to the department. There are always different ways of doing things. A little boy of four was kneeling by his bed, repeating his evening prayer. A cousin of the same age peeped in at the door, and seeing the act of devotion exclaimed, "I don't say my prayers that way. I get into bed to say mine!"

Now, if you have a better or an easier way of doing things, take the time to tell about it, and let your fellow-workers have the benefit of your experience.

### TRIED AND PROVED FORMULAS

Nearly every amateur has some favorite formula or some special way of pursuing his art, and as a rule most of them are willing to share their knowledge with their fellow-craftsmen. Our Idea Exchange has brought to us many formulas, suggestions, etc., from members of the Guild. This month we publish a number of formulas, and next month we shall give a space to suggestions for work. In connection with the exchange we hope other members of the Guild will send to their associates, through the PHOTO ERA, anything which they have found of special benefit in their work, that we may publish it in the Guild department.

Professor Bishop of the State Normal School, Buffalo, is a very successful lantern-slide maker, and makes a great many slides not only for use in his own work, but slides of artistic subjects as well. His slides are remarkable for their delicacy of detail, and for the soft contrasts of light and shadows. The harsh blacks and whites seen in many slides and which are so trying to the eyes when thrown on the screen, do not appear in the slides made by the Professor. His developing agents are eikonogen and hydrochinon, and the formula is as follows: Solution A. Distilled water, 32 oz.; sulphite of soda crystals, 4 oz.; eikonogen, 160 grains; hydrochinon, 330 grains. Solution B. Water (distilled), 32 oz.; carbonate of soda crystals, 2 oz.; carbonate of potash, 2 oz. To use, take 1 oz. of solution A, 3-4 oz. of solution B, and 4 oz. of water. Develop until detail is well out in the shadows, but do not force development too far.

A correspondent sends a formula for developing and fixing plates in the one solution. Ortol is the active agent, and the process is as follows: No. 1. Water, 6 oz.; potassium metabisulphite, 20 grains; ortol, 40 grains. No. 2. Water, 16 oz.; caustic soda, 60 grains; potassium bromide, 60 grains. No. 3. Water, 20 oz.; hyposulphite of soda, 1 oz.

Our correspondent writes that this developer succeeds best with a plate that developes quickly and which requires a restrainer. This method of developing is an

interesting experiment, but not to be commended for general use.

R. E. Frick, referring to the formula given for a pyro-metol developer, published recently in this department, sends one which he says he uses with great success. He prepares three solutions, the first being: Water, 16 oz.; metol, 36 grains; sulphite of soda crystals, 720 grains; pyro, 44 grains; bromide of potassium, 8 grains; citric acid, 43 grains. The second solution is: Water, 16 oz.; carbonate of potassium, 2 oz. The third solution is made the same as the first, with the exception that the bromide of potassium and citric acid are omitted. If a strong negative is desired, the directions are to take an ounce of the first and second solutions and add one ounce of water; but if a soft negative is desired, then take the same proportions of the second and third solutions.

A member of the Guild writes that having tried diphenal for overexposed plates, she keeps a bottle of the solution ready for use. For development the proportions used are: Water, 1 oz.; diphenal, 1 oz. The plate is developed until the high lights are sufficiently dense, then the plate is fixed and washed. The length of time required for development is quite ten minutes, the developer working rather slowly.

### DEVELOPERS

About twelve or fifteen years ago several new developing agents were introduced under the specific names of metol, amidol, rodinal, etc., and later others bearing the names of diogen, diphenal, ortol, metacarbol, imogen, and similar terms made their appearance. Of all these new agents, metol has perhaps been the most popular. Its manufacturer, Hauff, says that metol is the sulphate of methyl-para-amido-meta-cresol. It comes in the form of a whitish powder easy soluble in water, and when mixed with alkaline sulphites in solution will remain colorless for months at a time. Combined with hydrochinon, metol makes a developer which is only equaled by pyro in its action; and when combined with pyro it makes a developer slow in action, easy to control, and one which allows great latitude of development. With soda or potash, metol is a fine developer for paper, both for gaslight papers and to bring out the image on a printing-out paper. A faint impression made by the sun on a printing-out paper may be developed with metol into a strong image. This is a decided advantage when days are dull and printing lags.

Amidol is one of the diamidophenol developers introduced by Hauff. Mixed with neutral sulphite of soda, it makes a very energetic developer, bringing out detail in underexposed plates and giving good density. It brings out the image rapidly, and the plate must be left some few minutes in the bath in order to give density, as it loses in the fixing-bath. Amidol is an ideal developer for bromide paper, as it gives the rich blue-blacks so much desired.

Rodinal is a developer of wide latitude, and is a concentrated solution of paramidophenol. It is claimed for rodinal that it is adapted to the development of any plate or any exposure by the adding of more or less water to the concentrated solution. When diluted with water in the proportion of one part of rodinal to twenty of water, the image developes quickly and produces strong contrasts. When much more diluted, — say, with from thirty to forty parts of water to one of rodinal, — the development is slower, and softer contrasts are obtained.

If a plate has been overexposed, it is treated to a rather strong bath of rodinal, — say, one part rodinal to fifteen of water, — to which is added a considerable quantity of a ten per cent solution of bromide of potassium. This treatment of an overexposed plate will give a negative full of detail and rich in contrasts. If a plate is underexposed, the treatment is reversed, the solution being much diluted and the bromide of potassium omitted. The development lasts some time, but there is little, if any, danger of fogging. After the detail has begun to show, the tray may be covered and the image left to develop, an occasional rocking of the tray being all that is necessary. Negatives made in strong light are better if developed in a weak solution of rodinal; while those made in diffused light, or when the weather is cloudy, are developed in a stronger solution, to which bromide of potassium is added. Rodinal gives a negative of clean, clear printing quality, and with fine gradations of lights and shadows.

Diogen is a developer with similar qualities to rodinal, and is commended for underexposed plates, as the makers claim that the exposure, even if much undertimed, may be brought out well with diogen. Diphenal, on the other hand, is recommended for overexposed plates, as it gives clean negatives and has no propensity for fogging, even when the plate is left for an extended time in the solution.

Adurol is another of the Hauff developers, and has the best keeping qualities of almost any of the developers on the market. Developer which has been used will stand a long time without becoming discolored (oxidized) or losing its developing powers. This is an excellent developer for portrait work, and is specially adapted to the development of contact prints and of enlargements. The tones of the print developed in adurol range from gray to deep blacks, while the whites are clear and pure.

Glycin is a developing agent obtained by the action of chloracetic acid on amidophenol, and produces images of a gray-black color, with clear shadows, and is specially suitable for photo-mechanical processes. It is a very powerful developer, and when combined with soda gives negatives free from fog or stain and with wonderful clearness in the shadows.

All organic developers have a close chemical resemblance to each other, having for their base phenol (carbolic acid), a derivative of benzol. To illustrate:

Carbolic acid is expressed in chemical shorthand thus: $C_6H_6O$. This signifies that an atom of carbolic acid or phenol is composed of six parts of carbon, six parts of hydrogen, and one part of oxygen. The chemical shorthand for pyrogallol is $C_6H_6O_3$, and for hydrochinon is $C_6H_6O_2$, showing that an atom of pyrogallol contains the same amount of carbon and hydrogen as does the phenol and the hydrochinon, but it contains three times as much oxygen as the phenol, and a third more than the hydrochinon.

It is rather a difficult matter to pass judgment on the different developing agents. One developer suits one worker, another developer is preferred by his neighbor; but no matter what developer is chosen, it must be used as the painter said he used his colors, — "with brains."

### ANSWERS TO CORRESPONDENTS

B. Martin. — Use non-halation plates for interiors where windows are to be included in the angle of the lens. Non-halation plates require nearly twice the length of exposure as the ordinary sensitive plates. It does not pay to back one's plates, for it is difficult to apply the coating evenly; then there is the trouble of drying and repacking the plates, and one is liable to have fogged plates from their overexposure to light, before actual use.

K. G. G. — You will find directions for making bromide enlargements in the February number, 1902, of the PHOTO ERA. You do not need a special lens. Any lens that will make a picture will make an enlargement. The number containing the article will be sent you on receipt of price.

M. G. G. — A rapid rectilinear lens is quite necessary if you wish to devote yourself to architectural photography. The tilting of the camera, if the swing-back is not adjusted properly, will result in distortion.

Rupert M. — It would be a great pleasure to see some of your marines, especially if they are as good as the print enclosed.

Emma G. Gray. — No; do not use the glossy paper for your prints. The matt surface papers are much more artistic, the details coming out in some papers as well as in the glossy papers. We prefer not to specify any particular paper, but in our advertising pages you will find names of several excellent brands.

F. Howard. — The greenish blacks in your gaslight prints are due to the fact that you used too much restrainer in the developer. A 10 per cent solution of bromide of potassium is a very useful adjunct to one's stock of photographic solutions. A few drops added to the developing solution when developing gaslight prints, insure clear blacks and whites, but an excess causes greenish blacks.

## PHOTOGRAPHIC EXHIBITIONS AND COMPETITIONS

| SOCIETY OR TITLE | DATE | ENTRIES CLOSE | INQUIRE OF |
|---|---|---|---|
| Exposition Internationale de Photochromic | Feb. 15-Mar. 15 | Nov. 15 | M. le Prés. du Comité, 44 Rue des Mathurins, Paris, France. |
| South London P. S. | Mar. 5 | Feb. 20 | W. C. Marshall, 41 Glendon Road, Lee, S. E., England. |
| Nottingham Camera Club | Mar. 9-12 | ..... | Arthur Black, 9 Bowers Ave., Nottingham, Eng. |
| Akron Salon | Mar., | Mar. 21 | Charles E. Smith, Akron, O. |
| Brentford P. S. | Mar. 15 | Mar. 3 | F. H. Read, Clifden Road, Brentford, Eng. |
| South Norwood P. S. | Mar. 24 | Mar. 12 | C. R. Beckett, 28 Carmichael Road, South Norwood, S.E. Eng. |
| Northern Exhibition | Mar. 25-Apr. 9 | Mar. 11 | C. F. Inston, 25 South John Street, Liverpool, Eng. |
| Toronto Salon | Mar. 29-Apr. 2 | ..... | Hugh Neilson, Toronto, Canada. |
| Cape Town Photographic Salon | Apr. 4 | Mar. 13 | A. S. Fuller, P. O. Box 470, Cape Town, South Africa. |
| Croydon Camera Club | Apr. 6-13 | ..... | C. V. King, Hurst Bank, Selsdon Road, Sanderstead, Eng. |
| Chiswick Camera Club | April 23 | Apr. 11 | Herbert Gentry, 39 Fairfax Road, Chiswick, Eng. |
| Salon de l'Exposition, Arras | May 1-Oct. 4 | Apr. 5 | Comité de l'Exposition, Arras, France. |
| Louisiana Purchase Exposition | May-Nov. | Apr. 1 | John A. Ockerson, Chief, Dept. Liberal Arts, St. Louis. |
| First International Salon in The Hague | June 12-July 24 | June 1 | Sekretariat Haag, Conradkade 63, The Hague, Netherlands. |
| First American Photographic Salon, New York | Dec., 1904 | ..... | S. C. Bullenkamp, 102 West 101st St., New York. |
| Northern Photographic Exhibition | June-July, 1905 | ..... | F. G. Issott, 62 Compton Road, Harehills, Leeds, Eng. |

| GIVER | CLOSES | PRIZES |
|---|---|---|
| Kodak N. C. Film Competition | June 10 | £500—209 prizes. |
| Kodoid Plate Competition | June 10 | £300— 99 " |
| Kodak Developing Machine Competition | June 10 | £200— 96 " |
| Photo-American, Stamford, Conn. | July 1 | $5 in goods |
| Photogram, Arundel St., Strand, London | Monthly | One guinea and half guinea. |
| The American Boy, Detroit | Monthly | $2, $1. |
| National Sportsman, Boston | Monthly | $5, $3, $1, $1. |
| Browning's Magazine, Boston | Monthly | $5, $3, $2. |
| The Book-Lover, New York | Monthly | $5, $3, $2, $1. |
| Leslie's Weekly, New York | Weekly | $10, $5, $1. |
| Buffalo Express | " | $5 to $25. |
| New York Evening Mail | " | $5. |
| Commercial Advertiser, New York | " | $5, $3, $2, $1. |
| San Francisco Chronicle | " | $5, $3, $1, $1. |
| St. Louis Star | " | $5. |

# Notes and News

WEST GROVE, PA. The picture of the spotted canna which we reproduce in this issue, is from a negative made by the well-known flower photographer, Mr. J. Horace McFarland, on the premises of the Conard & Jones Co., West Grove, Pa., to whose courtesy we are indebted for permission to reproduce the print. This is one of the many beautiful novelties introduced by this firm, who will be glad to send a catalogue on mention of the PHOTO ERA.

BOSTON, MASS. Mr. F. Holland Day held an informal exhibition of his photographs at his studio on Irvington Street, on Thursday and Friday afternoons in February. The pictures exhibited were mostly a series of head studies, a branch of work in which he is much interested at present.

KNOXVILLE, TENN. We regret having to announce the death of Charles Knaffl, a member of the well-known firm of Knaffl & Brother. Mr. Knaffl died on February 19, at Hot Springs, Ark., whither he had gone for the restoration of failing health. The funeral services were solemnized at Knoxville on February 22.

BIRMINGHAM, ENG. We have received from W. Tylar, 41 High Street, Ashton, Birmingham, England, a small book which serves the double purpose of advertising Mr. Tylar's business and imparting some useful scraps of photographic information. It is entitled "The Art of Photographic Dodging," and contains many ways of improving the print, and a number of miscellaneous practical pointers. Besides, there is a large collection of photographic maxims, technical and otherwise, of which we will quote only one, as bearing on flower photography: "When photographing Lily, never mind the tulips." The book will be sent on receipt of eight cents in stamps.

HARRISBURG, PA. The Eighth Annual Convention of the Photographers' Association of Pennsylvania will be held in Armory Hall, North Second Street, Harrisburg, May 24, 25, and 26, 1904. The Executive Committee has decided to do away with the prize system, thereby falling in line with most of the other associations. Certificates will be given for all accepted exhibits from members of the Association. The Slater Trophy, a silver loving-cup, will be awarded for the second time on the same conditions as last year. This must be won three times to insure permanent possession. Mr. W. P. Buchanan offers a $50 gold medal for the best flashlight picture made with Luxo. A special class for photographers belonging to other state Associations is provided. Information may be had from the Secretary, Chas. R. Gates, Lebanon, Pa.

ROCHESTER, N. Y. The Rochester Optical Co. sends us an early copy of their new catalogue, which is most attractively gotten up, internally and externally, and will be deemed worthy of preservation as a model catalogue. The various types of Premos are fully described, both the old favorites and several new ones, among which we note the Premo Folding Film Camera, No. 1, 3 1-4 x 5 1-2, post-card size; Premo Folding Film Camera, No. 2, 3 1-4 x 4 1-4; Pocket Premo C, 3 1-4 x 4 1-4; Pony Premo, No. 1, 4 x 5; Pony Premo, No. 2, 5 x 7; Pony Premo, No. 3, 5 x 7. The entire line of Pony Premos has been improved by the addition of new automatic shutters, and in various other ways. The Premo Cameras are distinguished by the possession of various patented improvements wholly owned and controlled by the company. Among these are the Premo Center Swing-back, which is optically correct, and does not change the focus; the Premo Triple Extension Bed, which is made entirely of metal, and is worked and locked by a single pinion; the Automatic Standard Clamp, an automatic locking device for fastening the standard to the bed; the Automatic Bridge, making a continuous runway for the camera front; the Universal Bed Stop, and the Reversible Back Fastener. All Premo Cameras can be used as film cameras by the use of the Premo Film Pack, which enables non-curling isochromatic, daylight-loading films to be used interchangeably with plates, and gives the advantage of a plate camera with a decided saving in weight. The catalogue may be had at all dealers, or free by mail.

BOSTON, MASS. Mr. Wilfred A. French lectured before the Lens and Brush Club on the twelfth of February, on "Modern Paintings and Statuary," showing a fine collection of photographs secured during his recent trip to Europe.

PROVIDENCE, R. I. The collection of photographs to be sent to the St. Louis Exposition by the Rhode Island Photographic Association was on view for a week early in March at the Rhode Island School of Design. All the prominent photographers of the State, both amateur and professional, were represented, and the exhibit was a very creditable one.

THE
JOHN CRERAR
LIBRARY.

BY HUGO HENNEBERG
VIENNA